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IN the concluding paragraph of the notice on the Report of the Worcester Festival Choral Society, in our last number, for "the same or similar musical object as at present," read "as the present."

THE following correspondence, which has taken place between Professor Sterndale Bennett, Principal of the Royal Academy of Music, and the Government, will give our readers some idea of the value to be attached to the public statements of the First Lord of the Treasury on matters of art.

June 22nd, 1868.

SIR,—I venture to address a few words to you in reference to the Royal Academy of Music, in which Institution I hold the office of Principal.

In answer to a question put by Mr. Otway in the House of Commons on Thursday last, the First Lord of the Treasury is reported to have said:—"The Government, *after investigating the matter*, were of opinion, that they would not be authorized in recommending any enlargement of the grant, the results of the Institution not being, in fact, of a satisfactory character." I need hardly observe that such a statement, coming from the Prime Minister, will prove far more injurious to us than the withdrawal of any grant; and I feel assured, Sir, that it was not your intention so far to harm us; nevertheless, we have our professional reputation to preserve, and I have, therefore, very respectfully to ask on my own part, and the part of my colleagues, when and where the investigation referred to took place, and by whom, on the part of the Government, it was conducted?—I have the honour to be, Sir, your obedient servant,

WILLIAM STERNDALE BENNETT, *Principal.*

To the Right Hon. Benjamin Disraeli, M.P.,  
First Lord of the Treasury.

II.

July 6th, 1868.

SIR,—I respectfully but urgently ask your attention to a letter which I ventured to address to you as First Lord of the Treasury, on the 22nd last, in reference to a statement made by you in the House of Commons upon the condition of the Royal Academy of Music. My colleagues the professors, together with myself, feel aggrieved at your declaration, that "the results of the Institution are in fact not of a satisfactory nature," and beg hereby most earnestly to be informed by what means you arrived at this conclusion.

We feel assured, Sir, that you will not deny us the justice of a full explanation of the charge you so distinctly make, a charge which will, we believe, upon impartial examination, be found to be as incorrect as it is, to us at least, surprising. I beg to enclose a list of the professors of the establishment, all of whom are affected by the statement you have made, and who naturally feel very acutely the position in which you have placed them.—I have the honour to be, Sir, your obedient servant,

WILLIAM STERNDALE BENNETT.

To the Right Hon. Benjamin Disraeli, M.P.

III.

[Whitehall, July 21st, 1868.]

SIR,—With reference to your letter to Mr. Disraeli of the 22nd ultimo, I am desired by the Chancellor of the Exchequer to acquaint you, that in declining to place in the estimates of the current year any sum in aid of the Funds of the Royal Academy of Music, it was not the intention of the Treasury to reflect in any way upon the success which has attended the efforts of the Academy, but simply to give effect to the opinion that it was not so expedient to subsidize a central and quasi-independent association, as to establish a system of musical instruction under the direct control of some department of Government.—I am, Sir, your obedient servant,

To William Sterndale Bennett, Esq.

HERBERT MURRAY.

THE "Journal of the Society of Arts" announces that a new Musical Examination has been instituted, in connection with the Tonic Sol-fa system, the regulations of which are as under:—

"ELEMENTARY MUSICAL COMPOSITION (TONIC SOL-FA SYSTEM). *Examiner*, G. A. Macfarren, Esq.—The candidate will be required to compose a tune and harmonize it (note against note) for four voices, the initial notes of the melody, the number of measures, the number and character of the cadences, and the changes of key being given."

"A verse of poetry being given, the candidate will compose for it an air with a bass, properly accentuating the words and generally expressing their sentiment."

"The candidate will write a short composition for four voices of a given length and to given words."

"The exercises may be written either in the established or in the Tonic Sol-fa notation, and candidates will be admitted, on whatever system they have studied, provided they pass the previous test, which will be prepared by the examiner, and furnished to each Local Board, on application to the Secretary of the Society of Arts."

THE Twelfth Report of the Benevolent Fund of the Sacred Harmonic Society shows without doubt the increase of interest taken in the Charity, eight Life-Governors and a considerable augmentation of Annual

Governors and other donors having been added to the list of benefactors. The large income of the past year has been exceptional, as it includes the cash receipts of a Subscription Concert, when Mr. Costa's *Naaman* was performed (an event which also produced many new subscribers) and several other unexpected donations. We are glad to find that, through the liberality thus shown by the supporters of the Fund, the Committee has been enabled to administer relief on a somewhat more extended scale than usual; and we trust that the generous co-operation of the many who are able to lend a helping-hand to so deserving a Charity, will justify the dispensers of its funds in still further enlarging its sphere of usefulness.

We have been requested by a correspondent to insert the following notice of a Concert, given by the pupils of Mr. Cottam:—"The members of the St. George's Choral Society gave their first Public Concert on the evening of the 11th ult., in the National School Rooms, Borough Road, when, notwithstanding the state of the weather, the place was literally crowded; great interest being taken in Mr. Cottam's new method of instruction. The vigour and precision displayed in the choruses, gave the greatest satisfaction; but it was in solo singing that the effects of the teaching were most perceptible, the florid passages being given with the utmost ease and confidence, while the style and finish left nothing to be desired. In consequence of such a decided success, it is the intention of the Society to give a series of Concerts during the winter."

THE arrangements for the Gloucester Musical Festival, which commences on the 8th inst., are, we are glad to hear, proceeding most satisfactorily; the number of Stewards obtained (chiefly through the influence of the invaluable Secretary, Mr. J. H. Brown) amply ensuring an excellent guarantee fund. The principal vocalists engaged are Madlle. Tietjens, Madlle. Liebhart, Miss Edith Wynne, Madame Sainton-Dolby, Madlle. Zandrana, Madlle. Drasdil, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Lewis Thomas, and Mr. Santley. The performances in the Cathedral will be, on the first day *The Creation* (first part), S. Wesley's 111th Psalm, *Confitebor tibi*, Mendelssohn's Psalm, "As the hart pants," and Beethoven's "Service in C;" on the second day Mendelssohn's *Elijah*: on the third day Mendelssohn's "Hymn of Praise," with selections from the works of Spohr, Handel's *Samson*, and Herr Schachner's *Israel's return from Babylon*: and on the fourth day the *Messiah*. A feature in the evening Concerts, at the Shire Hall, will be the performance of selections from *Der Freischütz* and *Don Giovanni*. Mendelssohn will, we understand, be well represented; the *First Walpurgis Night*, the *Finale to Lorely*, the *Reformation Symphony*, and the Overture to the "Isles of Fingal," being included in the programmes. We refrain from any comment upon the published scheme of the performances, as a detailed notice of the Festival will appear in our next number.

## Reviews.

NOVELLO, EWER AND CO.

*Novello's Parish Choir Book.* A collection of Music for the Service of the Church, by Modern Composers.

(Continued from page 478.)

No. 1. *Te Deum*, in A. Composed by Dr. Steggall. A first glance tells us that this *Te Deum* is not written in modern notation, but a careful examination proves that it is conceived in a modern spirit. Long phrases of unison, interspersed with passages of chord-writing, conduce to render this setting perhaps less worthy of the composer than welcome to the country choir; for, in regard to the latter, it is very easy, and the unison passages would enable the singer to exhibit his chest notes to considerable advantage. If we were disposed to be hypercritical we might complain a little of the confused rhythm. Phrases of four, two, and even

three and a quarter bars, jostle each other in an unseemly manner. Despite all this, however, the setting is, as we said before, easy and undoubtedly effective. In justice to the composer, we ought also to add that we have heard it spoken of in the warmest terms of admiration by those for whom it was especially intended, viz., the members of country choirs.

No. 2. *Te Deum* in D. Composed by Arthur S. Sullivan. That we should expect great things of Mr. Sullivan is only natural, seeing that he has already proved himself capable of performing great things, at least in secular composition. And the one or two Anthems lately printed, prove him to be as thoroughly at home in the church as in the theatre. If, however, Mr. Sullivan's *Te Deum* does not *altogether* satisfy us, it is, perhaps, due more to an excess of expectation on our part, than to its own shortcomings. Apart from this, the work is wrought out in such a musicianly manner, and the points of interest are so numerous that we feel bound to bestow a little more time and space in the review of it than we had at first intended. Mr. Sullivan appears to have considered the four-part form best suited to his purpose, though he frequently resorts to the popular means of producing variety by adopting an unison treatment. He wisely recognizes too, the value of a few introductory bars of symphony, as a means of impressing both the pitch and pace of the service on the minds of the singers before they commence. The importance of this can hardly be over-estimated; for when we consider that a church choir can seldom, or perhaps, never enjoy the advantage of a conductor in the ordinary sense of the term, we feel bound to urge the advantage of placing in the hands of the organist the means of dictating the time, seeing that he has to fulfil the double duties of accompanist and conductor. Looking at the introductory symphony as *music*, we are hardly prepared altogether to like it; to our mind its effect must prove thin. The few following phrases, too, are somewhat low in tone. But the Treble lead, "To Thee all angels," gives a sign of brightening, and the same musical phrase repeated by the Tenors, to the words, "To Thee, Cherubim," on a higher note with very pleasing harmonies, leads us to the most beautiful treatment of the "Holy, Holy, Holy;" it has ever been our lot to see. It is a great inspiration, and we doubt whether any musical phrase has ever been conceived finer in its way than this three-fold iteration of the same chord to the "Holy, Holy, Holy." The next noticeable point we arrive at is the setting of the three verses "The glorious company," "The goodly fellowship," and "The noble army," in monotone, with a single inflection at the words "Praise Thee." The free organ part used here is as ingenious as we should fancy it would prove effective in performance. Passing over the next thirty bars, we come to the unison lead of Tenors and Basses, "When Thou tookest upon Thee," where the music displays a delicacy and refined tenderness which appears to us to be one of the strongest characteristics of Mr. Sullivan's genius, again the setting of "Make them to be numbered," and "O Lord, save Thy people," is the very quintessence of prayerful devotion; and from this point to the end the music is nothing less than beautiful. In balancing our impressions of this *Te Deum*, we find a strong preponderance in its favour; for though the harmonies are occasionally a little hard, others are almost unprecedently beautiful. If this work do not add to Mr. Sullivan's fame as a composer, it will certainly not detract from it one iota; and considering the reputation he has achieved, that is not saying a little.

No. 3. *Te Deum laudamus* in D. Composed by Joseph Barnby. Rightly or wrongly we have come to look upon the organist of St. Andrew's, Wells Street, as one of the most advanced reformers of Church music; consequently, we are not surprised to find this specimen of his handy-work looking as unlike an ordinary setting of the *Te Deum* as can well be imagined. He has chosen the unison treatment, and has added an accompaniment, the style of

which we should fancy would prove to the general taste a little "more free than welcome." Ugly-looking progressions abound everywhere; but we are bound to say that their ugliness is confined to appearance alone, and on being played, disappear altogether. The subjects are arranged with an amount of symmetry not ordinarily found in a Church Service, each one being heard two or three times in the course of the movement; and when we have said this, we fancy we have said as much as we can in its favour. To our thinking this composition is too modern in feeling, too chromatic in its accompaniment, and too voluptuous in general tone to please the public taste, as the public taste is at present constituted. Time alone will prove whether Mr. Barnby is right in the course he has adopted, or whether our fears that he may be going too far, will not turn out to be well grounded. Extreme men certainly do good in their time, but it must be remembered that truth generally lies between the two extremes.

No. 4. *Te Deum laudamus* in B flat. Composed by Joseph Barnby. We had been in a state of wonderment why Mr. Barnby should have been favoured with two opportunities of displaying his talent in setting this Cantic to music, when it occurred to us that whereas one setting seemed strongly suggestive of a purely soprano rendering, the other was evidently dedicated to a choir in which men's voices were somewhat predominant; and whilst the one setting was designedly modern, "from base to coping stone," the other was at least so far ancient, as an accompanied Gregorian tone could make it. This latter setting then, as we have stated, is an arrangement of the eighth tone with two different endings, and with the novel feature introduced of a constantly changing tonic, in order, we suppose, to give some varying colour to the words. For example, the first few verses are chanted upon B flat, rising to C at the "Holy Holy." On the words "The glorious company," it falls to B flat, rising again to C at "Thou art the King of Glory," &c. It will be seen therefore that all the emphatic passages are raised in pitch, whilst the prayerful ones are appropriately depressed; some of the latter, such as "Make them to be numbered with thy saints," having their reciting note as low as the subdominant of the key. The accompaniment we must say is most varied and novel; indeed, we should hardly think so much variety has ever been before obtained out of this beautiful tone, without injury to its rugged simplicity. Of the particular points of interest we may indicate the setting of the words, "We therefore pray thee," and the two or three following verses. From the low holy hush at the words "Make them to be numbered," it rises a note each verse, until bursting into the brightness of the original key at the verse "Day by day," a richness is produced hardly to be expected from the setting of a Gregorian tone. There is also a feeling of mingled faith and hope in the few concluding bars which we but too seldom find in compositions intended for the church. To sum up, if Mr. Barnby has according to our estimate, gone a little too far in carrying out his modern theories in the first of these two, we consider in the second setting he has amply atoned for it. But should his theories, by their practical exposition at the Church of which he is organist, have made anything like a decent number of disciples, we must admit that, in common fairness to them, he was not only justified, but bound to make some, if not all his compositions, the complete embodiment of his views.

No. 5. *Te Deum*, in D. Composed by George B. Allen, Mus. Bac., Oxon. Mr. Allen's composition strikes us as being slightly old-fashioned in its harmonies, but solid in its construction, and capable of considerable effect. There are many points of interest too, both for the musician and amateur. The repetition, by the organ, of the phrase set to "Thou art the King of Glory," is especially vigorous and good. And again at "We therefore pray Thee," a little unison passage is introduced with the happiest effect. There is a trifling error in bars four and

five from the end, which was doubtless an oversight, and in no way interferes with the fact that Mr. Allen has written a most singable *Te Deum*, and one which would with small means produce a considerable effect.

No. 6. *Te Deum* in F. Composed by G. M. Garrett. We suppose we ought to call this gentleman by his proper title, honourably won, and received at the hands of Professor Bennett, a few months ago. Dr. Garrett, then, having some time ago come before the world with a volume of services displaying considerable talent and no little originality of treatment, we were led to expect something in this *Te Deum* considerably above the average, and we are glad to say we were not disappointed. Of all Dr. Wesley's pupils, Dr. Garrett appears to be the most gifted in the way of musical ability. No one can have become acquainted with his services without feeling that they are the production of a man likely to make his mark in the Art. The setting of the *Te Deum*, now under our notice, exhibits strong proofs of having been carefully considered in relation to the country choirs for whom it was intended. It is, in construction, a mixture of the three styles—Four-part harmony—unison treatment—and the chant-form; and without presenting any striking features, it offers to the amateur choir one of the most easy, devotional and thoroughly musician-like compositions in the entire series.

No. 7. *Te Deum* in A. Composed by Dr. E. G. Monk. Although this *Te Deum* is written in semibreves and minims—leading us to expect ancient forms and phrases—it is altogether modern in feeling, and a very good specimen of what a *Te Deum* should be—with only one exception—there is a want of definite tonality. The signature is three sharps, and the first few bars are in the key of A, but the attendant keys (dominant and subdominant) claim so much the better portion that the key of the tonic comes nowhere in the race. This, however, is a matter in no way likely to interfere with its usefulness as an easy and effective setting and when we add, that, in addition to the fact of the accompaniment being musicianly in the extreme, the voice part (in unison) is kept within the compass of an octave, it will be seen that Dr. Monk has not been one of the least successful of those who have fulfilled this onerous task.

No. 8. *Te Deum* in G. Composed by G. A. Macfarren. This *Te Deum* is written in the modern notation as well as in the modern style of feeling altogether. Perhaps there is no service in the whole collection so thoroughly worked out in the idiom of the present day as this. Crotchets and quavers abound, and even semi-quavers put in an occasional appearance. The ordinary style of service-writing, so much in vogue a hundred years ago, and which threatened again to burst into bloom some ten or fifteen years since, has, in this instance, been entirely dispensed with, and a style founded upon common sense and artistic intelligence substituted. So far, and even farther, we can give unreserved praise to Mr. Macfarren. But the setting has faults. Mr. Macfarren is evidently no organist; and we cannot help fearing that the effect of the accompaniment, if performed in its integrity, would occasionally be thin; although in some places it is full enough. We however must speak in terms of the strongest approval of the breadth and continuity of the entire composition. There is strong internal evidence of its having been constructed by a practised hand and the effects, which are numerous and new, are evidently spontaneous: in fine, the composition appears to have been worked out in the composer's brain before it was committed to paper, which is, to our thinking, the only method of producing a well digested and properly constructed work. We must not forget to call attention to the inspired setting of the words, "We believe that Thou shalt come to be our judge," &c. There is, in our opinion, nothing in the whole range of services finer than the music to this and the three following verses. What more can we say of the work? Almost every bar gives evidence of the hand of a sound and experienced musician; and the whole exhibits a *Te Deum*

in which perhaps a greater amount of effect is produced by simple means than will be found in any other of the thirty settings of this Canticle.

No. 9. *Te Deum* in D. Composed by J. B. Calkin. Mr. J. B. Calkin's talent for writing beautiful Church music is becoming so well known and appreciated, that were it not for the necessary fulfilment of our critical task, we should have let the mere announcement speak for itself, and passed on to the next. However, as no man is perfect, it is possible we may be able to detect some flaws, as well as discover new beauties in his composition. We find then, first, it is written in the old notation, two semibreves in a bar; now, as it is a modern setting by a living composer, modern notation is the least we could have expected. Again, we must disagree with the interposition of a double bar between the verses, "continually do cry," and "Holy, Holy;" and between "Lord God of Sabaoth," and "Heaven and earth are full;" for this, Mr. Calkin can have no excuse, except, perhaps, the fact that many of the old church-writers committed the same blunder. But then, we expect Mr. Calkin to think for himself, *all through*, and not be original in one way only, though we might accept even that with thankfulness now-a-days. Apart from these little matters, we have nothing but congratulations to offer to the author of this charming setting.

No. 10. *Te Deum* in C (Chant form). By R. Haking. This *Te Deum* appears to us to be the simplest in form of all the *Te Deums*; and were it not for one or two slightly awkward changes of key, it would be absolutely the easiest musical setting possible. These changes, however, are so slight as to be hardly worth mentioning. There is an element of considerable novelty too, the merit of which, so far as we are aware, belongs to Mr. Haking, viz., each division of the Chant includes an entire verse, not (as is usual), only one half. We do not see that anything, except novelty, is gained by this, though that will resolve itself into a matter of individual taste. A footnote tells us that the composition may be sung in unison or parts.

No. 11. *Te Deum* in F. Composed by the Rev. Sir F. A. G. Ouseley, Bart. The vast experience which the Oxford Professor has gained in writing for country choirs, in every part of England, must have stood him in good stead in his present task. Certainly, no church composer living has received anything like the number of appeals, for original compositions, from Committees of Choral Festivals, from Incumbents of new churches just going to be consecrated, or Rectors of old churches desirous of celebrating the five hundredth anniversary of their venerable sanctuary. We hope we shall not be misunderstood if we say there have been more than one reason for this. First, it is well known, that as a musician, Professor Ouseley is decidedly "safe," in other words, you would be sure to receive from him a thoroughly well-written Ecclesiastical composition. In addition to this, he would be likely to forego any fee, which a purely professional musician would in all probability enforce. Whether these be the reasons or not, (for we beg this to be understood as purely hypothetical), it is quite certain that no composer of the present day has written so much church-music to order as Sir Frederick Ouseley. Therefore, when after a careful examination of the setting now under notice, we found that the whole composition was formed upon two Chants, (one in F, the other in D minor) with the slightest variation of ending, and yet so admirable was the construction, as to produce absolutely no sense of monotony, we felt convinced that the enormous experience with which we credited him had not been thrown away. To sum up, this composition is formed upon two subjects only, about eight bars in length; it has a few transient modulations into the dominant, and one or two into the relative minor. The average range of the upper part is confined to six notes, and the composition may be sung in parts or in unison. When we add that the effect does not in the least lack interest, we think we have said enough to prove

that Professor Ouseley has thoroughly considered the interests of those for whom he wrote.

No. 12. *Te Deum* in F. Composed by J. Hamilton Clarke. To those who appreciate what has been called the "good old Ecclesiastical style of service," this *Te Deum* by the talented organist of Queen's College, Oxford, will be a positive boon. For our own part, we do not like it. It is in all probability a mere question of personal taste; but that is our taste. There can be no doubt as to the correctness of its harmonies, and the hand of the learned musician is everywhere apparent. But that is not all we feel inclined to expect in a musical setting of the *Te Deum laudamus*, by a modern composer  
(*To be continued.*)

*In Thee, O Lord, have I put my trust.*  
*Blessed are they that dwell in Thy house. Two full Anthems for four voices.* Composed by Berthold Tours.

If we may look upon these two compositions as ordinary specimens of Mr. Tour's Anthem-writing, we may feel assured that the ranks of Church composers have received a valuable addition. To all appearance, Mr. Tours has been thoroughly saturated in the old Church modes, but, like a strong original thinker, he has made the old school a point of departure, not a resting place. He uses it as a master instead of submitting to it like a slave.

The first of these two anthems is an admirable composition, in every way equal to the works of the best existing Church writers. Of the second we must say we hardly know any modern anthem to compare with it. It is altogether charming. Whether we consider the conception or the construction, the originality of the ideas, or the admirable workmanship, we find it all of a piece, equally excellent throughout. Let our Cathedral authorities get rid of the bald and lifeless productions of the last generation, and substitute such vigorous and hearty productions of our own as these under notice. Then we may, perchance, see a return of that real and hearty devotion, the absence of which has for years been a crying scandal to the English Church.

*The Order for the Burial of the Dead.* Music by John Goss.

It cannot fail to be in the recollection of all who are interested in the progress of church-music, that Mr. Goss supplied some original compositions for the funeral of the Duke of Wellington, the effect of which on the minds of all who were present at that great national mourning, is a thing impossible to describe. The mourning has to a great extent passed away; but the music written for that mourning remains, and will remain an imperishable monument of its author's genius. Never, perhaps, was there such an instance of old forms re-animated with life and beauty as in the Anthem "If we believe that Jesus died;" and it is but repeating an oft-repeated truism to say that had Mr. Goss never written anything more, that one work would have placed him by the side of the greatest of the old masters. But fortunately we are indebted to him for many masterpieces produced since then; amongst which, the Anthems, "Praise the Lord, O my soul," "The Wilderness," and "Brother, thou art gone before us," may be cited as worthy to rank with "If we believe." And no less worthy of its composer is the Burial Service now under our notice. It might have been considered a daring thing to follow in the wake of Croft and Purcell, and with the majority of living musicians it would have been so; but without instituting any comparison between the two settings, we can say in all sincerity, that Mr. Goss has succeeded in producing a work of surpassing beauty. Anything more dignified in its mournfulness, or chastened in its expression of sorrow, it is impossible to imagine. Mr. Goss has evidently been guided by the Christian principle that our sorrow for the dead should not be as that of one having no hope, but that we should solace ourselves with the reflection, that those we have lost have exchanged "the image of the earthy for the image of the heavenly." The thoughts engendered by the examination of a work like this

are almost too deep for words, and certainly too sombre for analysis and discussion in the pages of a periodical. Suffice it then to say that although this is the easiest setting of the Burial Service we have yet seen, it is in no wise lacking in inspiration. Indeed, we think the composer's genius never soared higher than in the movement "I heard a voice from heaven." Incorporated with the music is the text of the entire Service, an advantage which can be thoroughly appreciated by those who know the difficulty of holding the music, a pointed Psalter, and a Prayer Book in the hand together.

*Méditation. Mélodie pour le Piano.*

*La Chute des Feuilles. Nocturne pour Piano.*

Both composed by J. Schiffrinacher.

WE have before had occasion to speak of this composer as a writer of graceful pianoforte music, who is not liable to be seized with those spasmodic fits of modulation which so often mar the effect of an otherwise agreeable and unpretentious piece. In the first of these compositions, commencing with a few bars, marked "Religioso," we have a placid subject, in D flat major, accompanied with arpeggios divided between the two hands, the characteristic monotony of which is continued throughout the piece. The melody flows naturally, the passages lie well under the fingers; and the key-note pedal in the last page prolongs the *coda* with good effect. The second piece is, in our opinion, the better of the two. A pleasing *cantabile* subject, in  $\frac{3}{4}$  rhythm, contrasts well with a vivacious theme in the subdominant; and on the re-appearance of the original motive, some elegant modifications and embellishments are introduced, thoroughly in character with the simplicity of the melody. Both these pieces are within the grasp of a player of moderate pretension; and will be found useful, both for practice and performance.

*Barcarolle, pour Piano.*

*Bolero, pour Piano.*

Both composed by Agnes Zimmermann.

ANYTHING in  $\frac{3}{4}$  rhythm, swinging lazily in the melody, (and if in a minor key, so much the better), is supposed conventionally to be a Barcarolle. But in all Miss Zimmermann's compositions which have come before us, there is an individuality so rarely observable in modern pianoforte pieces, that we are inclined to bestow upon them more than an ordinary amount of attention. It is true that the Barcarolle under review commences in a minor key; and that there is an "idleness" about the subject suggestive of a Southern atmosphere; but here its likeness to the hundreds of Barcarolles, which are made to order, ceases; for there is an originality about the theme, and a freshness in the treatment of it, which will recommend it to all pianists who have a sufficient command of their instrument, to throw off this little piece without effort. The change into the major key, at the conclusion, has a good effect. The Bolero, alternating between the minor and major key of A, is full of character; but scarcely, we think, equal in merit to the last-named piece. There is a good point, where the subject is taken in the left-hand, with a semiquaver accompaniment in the upper part; and the fragment of the theme, in the major key, is cleverly worked as a *coda*. These pieces require a well-trained finger, and a certain amount of musical intelligence; qualifications, which we need scarcely say do not fall to the lot of many of the "brilliant performers," whom we are all so constantly condemned to listen to.

*Happy Hours. Pianoforte.* F. Spindler.

THE composer of this little sketch is well known as an accomplished writer of Pianoforte music; many of his pieces having attained deserved popularity. The trifle before us demands an elastic touch to throw off the arpeggios with sufficient crispness; and the opening theme, in sixths, although not difficult, requires careful and even playing. In a composition of small pretence, we think it a pity that such extensions should be written as occur in the last bar but one of page 5; a passage lying well under